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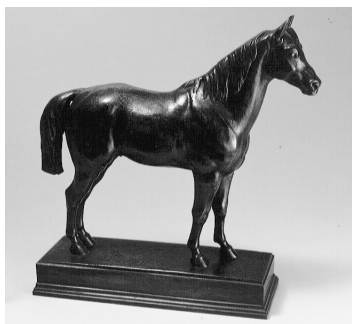
Cruse-Guestier's salon

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Please leave this booklet in the room

The ensemble presented here is an attempt to reconstitute the interior of a Bordeaux collector based on several views painted by Félix Carme (1863-1938). It is Georges Guestier's salon as it was in the Hôtel de Poissac overlooking the Cours d'Albret in 1936, the year in which Georges Guestier bequeathed this ensemble to the city.

With its 18th century marquetry furniture, its candelabras and clocks, including the superb gilded-bronze rocaille cartel, its heavy Chinese pots and its family portraits, the Cruse-Guestier salon is typical of a certain ideal of life and of the tastes of the wealthy bourgeoisie of Bordeaux to which Georges Guestier and his wife, born Marguerite Cruse, belonged.



Passionate about hunting and horses, they particularly appreciated the small animal statuary. Fawns, hares, groups of deer, pointing dogs, horses... Seventeen bronze statuettes by Barye are displayed in the wall cabinet. Antoine-Louis Barye (1796-1875) changed traditional statuary by giving a primordial place to the animal, not treated as an ancient and noble figure but as a living being, and sometimes ferocious: **Elk surprised by a lynx** or **Lion struggling against a snake**.

On the top shelf, a **bust of Georges Guestier** in bronze by Morel.

Paintings

Framing the fireplace

On the left, the **Portrait of Daniel Guestier** (1759-1847), by Charles Breillau, active in Bordeaux in the 19th century, 1828. Daniel Guestier, born in Bordeaux on September 3, 1759, belonged to a Protestant family of Breton origin, one of the great notables of the commercial bourgeoisie of the Pavé des Chartrons in Bordeaux. He left at the age of fourteen for Saint-Domingue, where he made his fortune. Driven away from this island at the time of the Revolution, he came to settle in Bordeaux and in 1795 joined forces with Hugh Barton, from a family originally from Ireland that had been established in Bordeaux for two generations, thus founding a wine trading company. Daniel Guestier died in 1847 and remains one of the most important figures in Bordeaux in the early 19th century.

At right, **Portrait of Georges Guestier** (1860-1936) by Paul Quinsac (Bordeaux, 1858-1929) (gift of Evelyne Lawton-Samazeuilh, 2006).

Above the fireplace

Portrait of Baron Léon de Galz de Malvirade by Louis-Léopold Boilly (1761-1845), around 1805. Maternal grandfather of Georges Guestier, the young man is presented in the Emperor's page costume, French hat in hand, red breeches and vest, green suit embroidered with gold.



Above the chest of drawers

Portrait of Madame Georges Guestier, born Marguerite Cruse, in 1893, by Paul Quinsac (Bordeaux, 1858-1929), "the painter of Bordeaux elegance".

Furniture

In the middle of the room, a Louis XV period **flat desk** is stamped A. Fleury, veneered with violet wood and decorated with gilded bronzes.

On the desk



Ettore Sottsass (1917-2007)

Joséphine Cup

1994

Manufacture nationale de céramique de Sèvres

Blown and molded transparent colored glass

Anonymous donation, 2016

Inv. 2016.1.1

In 1993, the Italian designer Ettore Sottsass was invited to the Manufacture nationale de Sèvres to design new forms. The dialogue between the designer and the master craftsmen of Sèvres, between design and material, led to the creation of a series of fourteen vases with subtle and soft colors, whose geometric volumes overlap like a construction game. Ettore Sottsass emphasizes the fragility of porcelain while breathing life into it. Each piece in the collection is named after a historical or literary female heroine: Lolita, Cleopatra, Juliet, Josephine, Salome... The *Josephine cup*, in reference to the first wife of Emperor Napoleon I, is made of blown glass from the Venini workshops (Italy) and partially enameled porcelain from the Sèvres national factory.

An important series of **seats**, with the same decoration of interlacing, pilasters and fluting, can be dated to around 1780, made of white and gold lacquered walnut, it is probably the local interpretation of a model created in Paris.

On either side of the fireplace, are two black and gold lacquered wooden **tables**, designed in the 19th century to display polychrome Chinese porcelain plates from the Kangxi period (1662-1722).

Along the walls

The **secretary with flap**, stamped L. C. Pierre, and the **chest of drawers**, two pieces of Parisian cabinetry from

the 1770s, characteristic of the Transition style (Louis XV - Louis XVI), also support Chinese porcelain cups.

The **console**, in carved and gilded fir, a piece of regional furniture, presents a decoration of small flowers organized in heavy garlands forming festoons under the belt, springing from the vase in bouquet and connecting the body to the strut.

On the console



Ettore Sottsass (1917-2007)

Ananke vase

1988

Memphis Milano, 2018

Blown and tinted glass

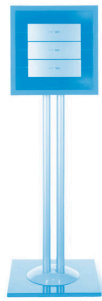
Purchased by the City of Bordeaux, 2019

Inv. 2019.7.14

The mantel screen, in carved walnut, with its original small point tapestry, has kept its counterweight system, still in place. Its decoration of flowers, insects and birds is inspired by the porcelain of the Compagnie des Indes.

marquetry, presents a very nice marquetry of antique vase framed with garlands held in gules of composite animals. They support two vases with swan neck handles in fine earthenware, Orleans manufacture, early 19th century.

The pair of corners (in the corridor of miniatures), from the 1780s, in mahogany, sycamore and stained wood



Shiro Kuramata (1934-1991)

Nikko cabinet

1982

Memphis Milano, 2018

Painted metal, lacquered wood

Purchased by the City of Bordeaux, 2019

Inv. 2019.7.2

